THIS IS WHAT READING IS ALL ABOUT

CLASIFICACIÓN: PRINTS

SERIE: CAPRICHOS (PRINTS AND DRAWINGS, 1797-1799) (29/85)



DATOS GENERALES

CRONOLOGÍA	Ca. 1797 - 1799
DIMENSIONES	219 x 148 mm
TÉCNICA Y SOPORTE	Etching, burnished aquatint and drypoint
RECONOCIMIENTO DE LA AUTORÍA DE GOYA	Undisputed work
FICHA: REALIZACIÓN/REVISIÓN	08 Dec 2010 / 29 May 2024
INVENTARIO	836 225

INSCRIPCIONES

This is what reading is all about. (at the bottom)

98. (in the upper right-hand corner)

HISTORIA

See *Francisco de Goya y Lucientes, Painter*.

A *preparatory drawing* of this engraving has survived.

ANÁLISIS ARTÍSTICO

A grotesque old man is sitting on a low chair with his legs crossed. One of his feet is placed on a brazier while the knee that is raised supports the book he seems to be reading, although his eyes are closed. Behind him a servant is sprinkling powder on his head while another kneeling man is putting on his shoes.

The scene is very dark, and it is even difficult to make out what the two servants look like, while the figure of the old man pretending to read captures all the light in the engraving. The painter has left a large, lighter surface on his clothes and on his white-haired head. The aquatint used is two grains of different thicknesses. Goya obtains a wide variety of tones, although in later editions the aquatint and pale tones gradually disappear.

Ayala's manuscript notes about this engraving that "the ministers wait until the last minute to find out about business. This one has his hair combed, is shod and sleeps. Who wastes time? This meaning is reiterated in the other two manuscripts, the one in the Prado Museum and the one in the National Library.

In this print Goya openly criticises the frivolity and ignorance of the upper classes and the country's leaders. He describes their approach to culture as superficial, as a mere appearance, and as a low priority in their lives.

This type of reproach is also found in some satirical pamphlets of the time, such as Benito Cano's *The Inoculation of the Understanding* (1789), which satirises those who own books but do not read them.

CONSERVACIÓN

The aquatint is somewhat weakened (National Chalcography, no. 200)

EXPOSICIONES

Goya. Gemälde Zeichnungen. Graphik. Tapisserien
Kunsthalle Basel Basle 1953
from January 23th to April 12th 1953
cat. 219

De grafiek van Goya
Rijksmuseum Rijksprentenkabinet Amsterdam 1970
from November 13th 1970 to January 17th 1971
cat. 28

Goya. La década de Los Caprichos
Madrid 1992
organized by Real Academia de Bellas Artes de San Fernando sponsored by Fundación Central Hispano, Madrid, consultant editor Nigel Glendinnig. From October 26th 1992 to January 10th 1993
cat. 118

Francisco de Goya
Museo d'Arte Moderna Lugano 1996
exhibition celebrated from September 22nd to November 17th.
cat. 29, p.56

Francisco Goya. Sein leben im spiegel der graphik. Fuendetodos 1746-1828 Bordeaux. 1746-1996
Galerie Kornfeld Bern 1996
from November 21st 1996 to January 1997
cat. 35

Francisco Goya. Capricci, follie e disastri della guerra
San Donato Milanese 2000
Opere grafiche della Fondazione Antonio Mazzotta
p.28, cat. 29

Goya e la tradizione italiana
Fondazione Magnani Rocca Mamiano di Traversetolo (Parma) 2006
consultant editors Fred Licht and Simona Tosini Pizzetti. From September 9th to December 3th 2006
cat. 29, p.153

Goya. Opera grafica
Pinacoteca del Castello di San Giorgio Legnano 2006
exhibition celebrated from December 16th 2006 to April 1st 2007
p.31

Goya e Italia
Museo de Zaragoza Zaragoza 2008
organized by the Fundación Goya en Aragóna, consultant editor Joan Sureda Pons. From June 1st to September 15th 2008
cat. 324

Goya et la modernité
Pinacothèque de Paris París 2013
from October 11st 2013 to March 16th 2014
cat. 153

BIBLIOGRAFÍA

Goya engravings and lithographs, vol. I y II.
HARRIS, Tomás
p.99, cat. 64
1964
Bruno Cassirer

Vie et ouvre de Francisco de Goya
GASSIER, Pierre y WILSON, Juliet
p.179, cat. 508
1970
Office du livre

Goya, la década de los caprichos: dibujos y aguafuertes
WILSON BAREAU, Juliet
pp.200-201, cat. 118
1992
Real Academia de Bellas Artes de San Fernando

Catálogo de las estampas de Goya en la Biblioteca Nacional
SANTIAGO, Elena M. (coordinadora)
p.89, cat. 118
1996
Ministerio de Educación y Cultura, Biblioteca Nacional

El libro de los caprichos: dos siglos de interpretaciones (1799-1999). Catálogo de los dibujos, pruebas de estado, láminas de cobre y estampas de la primera edición
BLAS BENITO, Javier, MATILLA RODRÍGUEZ, José Manuel y MEDRANO, José Miguel
pp.180-183
1999
Museo Nacional del Prado

OROPESA, Marisa and RINCÓN GARCÍA, Wilfredo
p. 218
2013
Pinacoteca de París

Goya. In the Norton Simon Museum
WILSON BAREAU, Juliet
pp. 42-75
2016
Norton Simon Museum

PALABRAS CLAVE

CAPRICCIO ERUDITO FALSEDAD CRÍTICA

ENLACES EXTERNOS